HECTOR ROSS: PIONEER OF THE YEAR

cinema canada

TRADE NEWS NORTH

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A Letter From The Publishers

On page 2, the publishers write about their aspirations for Trade News North, the objectives and possibilities of the trade journal, and the need for positive contribution to the film industry at this time.

The Canadian Film Development Corp.

After ten years, conversations have turned increasingly to the CFDC, its role in the feature industry, and its financing. On page 8, excerpts from the CFDC Annual Report give us a look at the Corporation's progress.

'Comment' Is The Reader's Corner

Trade News North has no editorials per se. The opinions expressed are those of the readers in the column 'Comment' published each month. Millard Roth comments on page 4 about the role of the filmmaker as entrepreneur.

Frank Talk From Arnold Huberman

Home Box Office programmer Arnold Huberman shares his comments about Canadian films and their box office appeal and marketing on American television. See page 5.

Filmworld

We look at activities abroad and give news from beyond our borders. In this issues, festival news and a wrap-up of André Lamy's successful China trip are on p. 10.

Going...Going...Gone!

TORONTO — November 18th is the closing day for bids on the sale of Odeon Theatres by Rank of England. Mitchell Plummer and Company are the Canadian agents handling the sale but all decisions will be made in England, hopefully before the first of the year.

People are not anxious to talk about the sale, and although rumor has it that over 17 different offers have been forthcoming from Canadian groups, the details are not known.

Early this year, Christopher Salmon, Chairman of Odeon (Canada), spoke about the situation which led to the decision to sell. "Rank came to the conclusion that they would consider selling sometime in January," he said. "The theatre business has its ups and downs, and the ups and downs are controlled by a plentiful supply or an inadequate supply of product. In the first six months of our fiscal year, we did not have a good supply of product. When we didn't get good commercial films for Christmas and Easter, then we were in trouble."

He felt that over the last years, the position of the independent exhibitor had been strenghtened in Canada, partially because of business practices at Odeon. "There's a lot more 'day and dating' with independents (where you open in a number of theatres simultaneously) than there used to be. In the old days, Famous and Odeon would only day and date with their own theatres. Odeon has been helpful to the independents". Commenting on the fact that some of the independents have moved up the rung and become first run theatres, Salmon concludes that in general, things look better for the independents than it used to.

Christopher Salmon

The Bidders

In a brief conversation with Bob Myers Vice-President of Odeon, Trade News North learned that a group includes Salmon and Myers, among others; not all members are presently employed by Odeon. Other Canadian bidders include

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The Production Guide
on page 6

Canadian Film and TV Awards
on page 4

The Box Office Grosses
on page 11

Organizations
on page 10

Odéon (continued from p. 1)

Paul Morton of Global TV, Barry Allan of Premier Operating and Michael Zahorchak of the Canadian Theatres Groups.

We spoke with Mr. Zahorchak about his bid, and asked him if he thought he could do a better job administering Odeon than the present group had done. "No one will know if they can do better with it until they get it," he replied. "Once your're in the theatre business, the bigger you get, the better your chances to buy pictures." For Zahorchak, the Odeon bid was essentially a more to strengthen his position to get product.

There is little motivation for a distributor to book into third and fourth position chains when the first place chain has available screen time, according to Zahorchak. By a fluke, he managed to get Star Wars in conjunction with Odeon, and he's not complaining about it. But in other cases he needs to use pressure to obtain product. The fact that he alone controls all the theatres in a given area, i.e. Niagara, gives him some leverage. But there's a better way to do business, and getting bigger is one of them.

Getting the Odeon chain would allow him to cover all of the national territory. For the moment, Canadian Theatres has houses in Quebec, Ontario, Manitoba and Alberta.

One surprising rumor was the entry on the scene of American Multi-Cinema, owned by the Durwood family of Kansas City. The Durwoods operate in 81 cities and control 419 screens in the USA. Their hypothetical expansion into Canada was also motivated by the need to secure more and better product. The Durwoods would not be eligible to bid on Odeon unless the Governor in Council so rules. Whether a ruling has been requested or obtained is unknown but some heavy lobbying was being done in Toronto in October.

The Odeon chain consists of 160 screens, 20% of which are owned in partnership with Canadians. Rank was originally asking $30,000,000. In all, the company employs about 2000 people, many of whom are part-time.

Universal Produces

TORONTO - MCA Canada Ltd. has established a canadian production office which will operate under the name of "Universal Productions (Canada)" and be located at the company's head office in Toronto.

Appointed to head the new operation is Canadian filmmaker, Murray Shostak, who has had extensive experience in the Canadian motion picture industry, both in theatrical and television production.

Shostak, who assumes his duties immediately, stated: "the formation of Universal Productions (Canada) will enable Universal to work closely with Canadian filmmakers, in an effort to encourage and stimulate the development and production of commercially viable motion pictures in Canada."

Double Trouble

The Actors Union in France got some mileage out of René Lévesque's recent visit to Paris by declaring a ten-day strike to underline their discontent with one of Lévesque's cultural policies: support to the dubbing industry in Quebec.

A battle has been festering between the two countries ever since the Quebec Law Concerning Cinema was passed in June 1976. In the law, the government gave its backing to a local dubbing industry. As things would have it, films dubbed into French in Quebec can not be shown in France.

Negociations have been on and off for the last two years. This summer they were undertaken in earnest.

In June and again in August, delegations met to discuss the problem. As if to underline the importance of the problem for the acters in Quebec, the P.Q. government sent Mr. Gérard Frigon, the deputy minister of Communications, to the negociating table. Facing him was the General Director of the Centre Nationale de la Cinématographie. Nothing much was decided, and the Québécois came away feeling that the French government was extremely reticent to make any concession.

Nevertheless, the P.Q. government is serious, and is aware of the tremendous importance of the Franco-Québécois connection, especially for the French. They, after all, benefit more from the cultural give and take — considering what an exceptional marketplace Québec is for French cultural products — than do the Québécois.

Quebec has declared that if the French are unwilling to reconsider the matter, Quebec might retaliate through restrictions in other domaines. Just think what it might mean if all books read in French in the province had to be printed by a Québécois printer...

letter from the publishers

Trade News North is just that; a trade journal, published in Canada, conceived to cover all aspects of the film industry here. Especially important, in this day of increased marketing consciousness, is the news from the distributors and exhibitors which is often drowned out by the enthusiastic output of the producers. Production news will have a central role to play, to be sure, but Trade News North has space to include everyone.

This current issue is not a 'normal' issue. First, several important reports have been published this month; censorship statistics, the annual Canadian Film Development Corporation report and the first evaluation of the Nouveau Réseau. These reports have been resumed or excerpted in this issue because of their importance to the industry. But they do make the issue more dense than will normally be the case.

Second, because of the density of this first issue, the regular chronicals have not been published. They will appear in the December issue. Nevertheless, we count on feedback from the readers, and will build Trade News North to suit the needs of the industry. You tell us what areas you'd like to see covered, which information you can furnish, what we should be looking for, and we'll do the rest.

Trade News North is news-oriented. The tabloid format allows for great flexibility, and news should be up to date — at least as up to date as the Canadian Post will allow! Trade News North's job is not to comment but to inform. And, for this, we need support, information and feedback.

We extend our apologies to those outside of the Montreal-Toronto-Ottawa area. As usual, news from the golden triangle is easier to come by than news from other regions. We will establish permanent contact with correspondents in the filming centres across the country and reflect the activity coast to coast in the future. Deadlines did not permit better communication prior to this first issue.

Trade News North hopes to facilitate communication between all those who work in the industry. No one need insist on the differences of opinion which have plagued our industry for so long. Trade News North is a positive voice; one which facilitates communication and which, in the long run, may have the effect of helping those of differing opinion to understand — if not to agree with — each other.

Trade News North is independent of all interest groups and associations. It guarantees the free circulation of information and will promote the industry in general.

Trade News North is available free with every subscription to Cinema Canada. This insures a large distribution from the beginning among those who already follow the Canadian filming scene regularly. In addition, it is available by separate subscription.

Cinema Canada will continue on, filling its role of publishing feature articles of information, opinion and criticism while Trade News North will bring you all the news on what has become a blossoming film industry in Canada.

Trade News North was founded by Jean-Pierre and Connie Tadros and is published by the Cinema Canada Magazine Foundation. Second class mail registration has been requested. Subscriptions rates are $5 a year within Canada and $10 in other countries. Trade News North is available at no cost to subscribers of Cinema Canada. All correspondence should be addressed to Box 398, Outremont Station, Montreal, H2V 4N3.

West Coast Doldrums

VANCOUVER — None of the feature activity which has kept Montreal and Toronto busy seems to be finding its way out to the Coast. News from B.C. indicates that all is quiet on the western front: much too quiet for anyone's liking.

Only two features have been made there this year. Flashback was shot in Lilooet and Ants was made in Qualicum Beach. There have been repeated nibbles and inquiries, but nothing definite so far as to other projects.

The British Columbia Film Industry Association is counting on newly appointed film officer Wolfgang Richter to right a wrong situation. Richter's plans are to publish a Film Production Manual which the BCFIA had put together last year, and to take out ads in Variety and the Hollywood Reporter. Although it is premature it comment on Richter's efficacy, all are relieved to know that the B.C. government is seriously interested in turning that filming situation around.

And speaking of the BCFIA, the executive has appointed John Taylor to the presidency. The post was left vacant when Fiona Jackson left earlier this year. Taylor is Executive Producer in the Vancouver office of the National Film Board of Canada.

Westerners note with pride that Canawest films won several prizes at the CFTA Awards with Under the Polar Star, a sales promotional film on building the Trans Alaskan pipeline. Kelly Duncan directed, filmed and edited the film.

Honors too went to Greenpeace Voyages to Save the Whales, a film made by Michael Chechik, Ron Precious and Fred Easton. The film has been sold to PBS in the States.

Meanwhile, the other companies look after the bread and butter with commercial and promotional films. Circle Research has been producing spots for Copytron while Peter Reusch Pictures has completed some other spots for the Attorney General's Dept. (B.C.) on Drinking and Driving. Take One is producing for Molsons, Trident Gum, Hudson Bay and MacMillan Bloedel.

A new company, Western Video Systems has just incorporated in Vancouver. It is a service organization and is equipped with 2 CEI 310 Broadcast Color Cameras, one of which is equipped with a Steadicam Mount.

Toronto Growing

TORONTO — A new studio with two sound stages as its basis is in the planning stages for Toronto. Cameraman and entrepreneur Zale Magder has the design ready and is waiting for a building permit.

The two million dollar complex will have two large sound stages with full office and support facilities for each. To be located at Pharmacy and Eglinton in Toronto's east end (near Global TV's headquarters), the complex could be ready by next year.

Magder has always kept his editing and sound facilities at advanced technology stages; recently a computer-editing machine was installed at his present downtown headquarters.

TV Prods Look Good

TORONTO — A Toronto Niteclub will be the scene and set for **Riner's Diner**, a TV special to be shot in Toronto this Fall. It'll be a mix of variety, music and comedy, with a very contemporary audience in mind. Known and unknown talent, domestic and foreign will be featured in the two hour shoot, with plans for a one-hour special as a result. This effort will be used as a pilot to sell a series with international locations.

Producers are Telestage Incorporated. The show was created by Sunseal Communications, a broadcast consultant company in Toronto, and it will produce for Telestage. Producers are Riner Schwartz (host), Philip Tunis and Sean Ryerson. Tim Thomas is handling audience relations and PR.

Clowns is to be a one-hour variety special from the CBC. It was a cabaret show in Toronto last year, and CBC variety head Jack MacAndrew saw it and bought it. Writer Jeri Craden is TV-ising her script and songs, and Rob Iscove will choreograph, produce and direct. Peter Mann is in charge of music. The filming site will be the Ontario Place Forum, and 3000 school children are being sought as audience... **Search and Rescue**, the CTV-NTA-NBC series shot this summer in Kleinburg is being touted as possible prime-time material. At least NBC has asked for a feature script outline to show in the prime time hours... Another chapter of Morley Torgov's **A Good Place to Come From** will be adapted for TV by the CBC. Producer will be Robert Sherrin and filming is set for the New Year. A coast-to-coast talent search will be held to find the lead: a brilliant nine-year-old precocious Woody Allen... Torgov's daughter Sarah is an actress, and she's currently in an episode for Ralph Thomas' For the Record Series, **They're Crying up the Streets.** Robin Spry is directing from a script by Cam Hubert (**Dreamspeaker**), and the star is Len Cariou. Also in cast are Jayne Eastwood and August Schellenberg, a reunion of sorts for the **One Man** team... Don Franks returns to film to appear in the show.

Donald Brittain is finishing **The Champions**, a CBC-NFB profile of Trudeau and Levesque... Claude Jutra finished shooting **Seer is Here**, a prison comedy starring Saul Rubinek. Film is for Thomas' series, and was shot in Vancouver.

pioneers honor a westerner: hector ross

TORONTO — On Nov. 7, Hector Ross was named Pioneer of the Year, the highest honor of Canada's venerable Canadian Picture Pioneers association.

Hector Ross is indeed one of the grand pioneers of Canadian exhibition and, in a way, he grew up with the industry.

Born in MacNutt, Saskatchewan in 1923, he moved to Winnipeg at the age of 3 because, he says, MacNutt burned down. He worked his way up through the ranks of the distribution system from 1941 to 1947. He started as a film reviser for RKO, was promoted to shipper and then booker, did a stint in the army and, by 1947, had become Branch Manager of Columbia Pictures in Calgary.

In the mid-fifties, Ross branched out on his own, becoming actively engaged in many aspects of film distribution and exhibition. He is now director of Landmark Cinemas of Canada, Theatre Agencies Ltd., and Canfilm Screen Service Ltd. of Calgary.

Ross's efforts to aid the development of a Canadian film industry have been tireless. He is past president of the Alberta Branch of the Canadian Picture Pioneers, and vice-president of the Motion Picture Institute of Canada.

This year, the 75th anniversary of commercial film exhibition in Canada, it is fitting that Hector Ross, a true westerner and a true pioneer, be honored.

Don Watts, national president of the Canadian Picture Pioneers explained that the group is a benevolent society which looks after its own. One becomes eligible for membership after having spent 25 years working in the film industry in Canada. Membership is open to all branches of the industry, but most members belong to either the distribution or exhibition arm.

Dons Watts and Frank Kettner congratulate Hector Ross

Individuals interested in becoming Pioneers make application, and the board of directors approves membership. The Pioneers are active in helping out families who are hard pressed because of adversity, or in permitting opportunities — like university educations — to children of Pioneer families who, for economic reasons, might not have had such opportunities.

The Canadian Picture Pioneers remind us all that the motion picture industry in Canada has a long history and that people have been able to have a long and rewarding career working within it.

Reel Unwinds Again

TORONTO — On Sunday, November 20, the Canadian Motion Picture Distributors Association presents the Golden Reel Award to Mr. Lawrence Hertzog, the producer of 'Why Shoot the Teacher'.

The Award was first given last year in conjunction with the Canadian Film Awards. The inclusion of the Reel in the CFA led to great controversy then, and when the decision was reviewed by the CFA committee this August, it was decided that no organization other than the CFA should make awards at the CFA ceremony.

The CMPDA felt that the Reel Award could stand on its own and decided to present it at a Champagne Brunch on the day of the CFA, turning the entire day into a celebration of filming excellence, according to CMPDA sources.

The Golden Reel is awarded annually to the producer of the Canadian feature that has achieved the highest level of audience acceptance. The Directors of the Canadian Motion Picture Distributors Association believe that the acclaim that a film can receive. The the most important critical actem that a film can receive. The Canadian public has endorsed 'Why Shoot the Teacher' and the Association will honor the producer. The Award will be presented by Mr. George Heiber, the President of the Canadian Motion Picture Distributors Association.

photo: CineMag

Larry Hertzog

Anthony Bedrich and Harry Gulkin, the producers of 'Lies My Father Told Me' were last year's recipients of the Golden Reel Award.

The criteria for this year's award have been simplified to reflect only the Canadian box office grosses. So far, 'Why Shoot the Teacher' has topped the $1,000,000 mark in Canada alone.

'Why Shoot the Teacher', directed by Silvio Narizzano and starring Bud Cort and Samantha Eggar, was shot last spring in Alberta. Ambassador Films is handling Canadian distribution but international rights are still free.

CANADIAN FILM AWARDS IN CBC SHOW

On November 20, the Canadian Film Awards will be presented at the Frontenac Ballroom in the Toronto Hilton Harbour Castle. Thanks to the persistence of the Canadian Film Awards Committee which is made up of members from the film-related guilds and organizations, and above all to the energies of N.A. Taylor, Chairman, and Patricia Thompson, Executive Director, the CFA is now in its 27th year.

A Judging Group, made up of representatives of the member organizations, screened the 143 entries during the first week of October, eliminating some and establishing a list of finalists.

The Judging Group is made up of representatives of the member organizations. They are the American Federation of Musicians, the Association of Canadian Television and Radio Artists, the Association of Independent and Canadian Owned Motion Picture Distributors, The Canadian Association of Motion Picture Producers, the Canadian Film Editors Guild, the Canadian Film and Television Association, the Canadian Motion Picture Distributors Association, the Canadian Society of Cinematographers, the Council of Canadian Filmmakers, the Directors Guild of Canada and the Motion Picture Theatres Association of Canada.

Morris Klayman (upper left) and (front row), Pat Thompson, Gerald Pratley and N.A. Taylor are the backbone of the CFA.

Thirty-three categories have been selected. They include best film in the following areas: feature film, documentary film (over 60 min.), documentary film (under 60 min.) animated film, theatrical short and TV drama film. Then there are a series of craft awards.

In order to choose the winners in enough time to get them to Toronto for the ceremonies, the Judging Group also cast a final ballot in each of the categories, according to the director, Pat Thompson. These ballots were sent to Morris Klayman, C.A. for safe-keeping prior to the event.

For the first time, the CBC will broadcast an hour show on Sunday evening, Nov. 20, to coincide with the Awards. Much of the material will be pre-taped. Robert Patchell will create the TV presentation and the executive producer is Don Brown.

The fact that this year, the finalists in the feature category (J.A. Martin photographe, One Man, Outrageous and Why Shoot the Teacher) are all well known to the general public confirms the increasing strength of our industry. It is this strength that the CFA will honor on the Nov 20.

comment

Filmmaker as Entrepreneur

We must find ways of encouraging the development of the entrepreneurial spirit in a larger proportion of filmmakers and technicians. This would serve to direct their significant skills and knowledge to worthwhile commercial projects. Such development is an essential mainspring for the future evolution of a viable feature film production industry with a strong position in the Canadian and international marketplace.

We must nurture more filmmakers who can be "men of action" as well as "men of knowledge". There are a few filmmakers who are already able to marshall actors, writers, technicians and the necessary monetary resources, and combine these with the leadership and administrative skills of the film producer. These are the characteristics that result in innovative productions capable of achieving meaningful "share of market".

As a business consultant, providing management assistance to closely held, growth companies, I regularly observe two key factors, namely: – the very central position of the entrepreneur, and the ability of that entrepreneur to successfully utilize the appropriate technology. Entrepreneurs, regardless of their background or their business activity, are vigorous creative people who: adapt to rapidly changing situations, respond enthusiastically to both stimulation and response, persist and try a variety of approaches when necessary, are creative and open to innovative ideas.

In my view, and based upon my observations and experiences, one of the main reasons that we do not have a feature film industry in Canada is that we do not have a sufficient number of individuals prepared to apply these essential ingredients to the problems of filmmaking! To date, we have generated a series of film projects. Some have received critical acclaim (the entertainment business has never thrived on critical success) but most have been financially unsuccessful. The result has been an unfortunate thrashing and casting about to establish blame, to attack other industry segments, to attempt to penalize certain sectors, to invade the capital accounts of specific organizations, and to endeavour to constantly change definitions and guidelines so that it is virtually impossible to track or measure impact and trends. There is much talk of an industry and industrial development, but with too few of the traditional industrial influences.

Canadian entrepreneurs, like their counterparts around the world, are generally apolitical and seek to avoid the non-productive confrontation of lobbying activities. They are attracted by the challenge of the marketplace, the opportunity to be their own bosses, the freedom to explore new ideas!

Filmmakers and technicians somehow must be excited by these same factors and not interested solely in the production experience. We must consider how entrepreneurial skills and characteristics can be developed. Can such a subject be taught? Probably only to some limited degree by an appropriate multi-disciplinary approach. Courses that included aspects of law, marketing, human factors, and accounting, would be useful. In fact, the University of Waterloo has included a similar course as a permanent part of its Engineering curriculum. Such exposure could be useful, but it is doubtful that film entrepreneurs would be created. A more dramatic approach is through direct exposure – working with other successful and knowledgeable film producers. The net result means achievement, excitement, and money!

Canadian filmmakers today have a very real opportunity. Attractive financial incentives are in place and steps are being taken to establish keen interest on the part of producers and investors around the world. A very few individuals have already stepped into the void and are taking advantage of this opportunity to apply technology and to innovate both in terms of filmmaking approaches and financing. Unfortunately, at the same time, a vocal few are attempting to make the exercise a political issue – grounds for promoting actions that could lead to transfer payments from one sector of the industry to the other, and, nicely described, LIP Grants. I don't believe that this is the way to approach a highly complex undertaking and deal with the basic question of how we can produce more, better and financially successful pictures.

Government fiscal measures support the financial requirements of the filmmakers. However, funds without a sufficient number of entrepreneurs will not solve the problem, and it would appear that this is one area where government can have little real impact. Until there are sufficient individuals functioning as full-fledged film producers, any further policy development by Government will achieve limited success. This very fact underlines the vital need for Canada's film policy to be flexible, to recognize the limitations that the absence of entrepreneurs creates, and to maintain appropriate incentives so that individuals will, more and more, be attracted from the ranks of filmmakers to the ranks of producers/entrepreneurs.

The challenge today is to put our pictures on screens around the world, to reduce the level of confrontation amongst the various filmmaking sectors, to stop reacting to pressure, and to maintain our regulations and definitions, while, at the same time, stimulating the entrepreneurial potential which may act as the continuing spark for our new and developing film industry.

Millard S. Roth
Executive Director
The Canadian Motion Picture Distributors Association

CFTA Winners

Category	Title of Production	Sponsor	Produced by	Producer & Director
Best Overall Film	Under the Polar Sky	Northern Construction	Canawest Films	Kelly Duncan
Public Relations	Don't Forget to Smile	Hospital for Sick Children	Chetwynd Films	Robin Chetwynd David Cherniak
Sales Promotion	Under the Polar Sky	Northern Construction	Canawest Films	Kelly Duncan
Travel & Recreation	Winterfun Canada	Can. Govt. Tourism	Crawley Films	J.W. Turpie Patrick Crawley
Nature & Wildlife	The Narwhals Came	Undersea Research Ltd.	Crawley Films	Joe MacInnis
Sports	Behind the Scene - National Finals Rodeo	Mediavision Inc.	Mediavision Inc.	Rupert Macnee Steve Hyde Pen Densham
Educational & Instructional	The Whole Body Manual	Ontario Milk Mktg. Board	Insight Prod. Inc.	
T.V. Information Public Affairs	Greenpeace - Voyages to Save the Whales	NFB, Canada Council, BC Cultural Fund.	Greenpeace Film	Michael Chechik Ron Precious Fred Easton
Special Jury Award				

The Craft awards went to Kelly Duncan for Direction, Laszlo George for Cinematography, Ron Payne for Script, Bill Street for Editing, Bruce Carwardine for Sound and Larry Crosley for Music.

Canadians Faring Well

OTTAWA – In mid-October, Andra Sheffer and Dinah Hoyle of the Secretary of State department compiled the statistics relevant to the certification of films as 'Canadian'.

To date, 36 films have received certification according to Part A of the application. (Part A involves the project of the film; producers can request a ruling early on in the production. Part B, however, requires the final audit, done by a chartered accountant, and can not be ruled upon until the film is completed and the books closed. Producers have one year from the date of completion of principal photography to apply for the ruling under part B. Certifications awarded under Part A of the application can be withdrawn if the information given in Part B is not acceptable.)

The films which have received certification are as follows: The Keeper, Recommendation for Mercy, Point of No Return, Wilderness Trails, A Sweeter Song, Ahô... au coeur du monde primitif, The Man Who Skied Down Everest, Shoot, Canadian Grand Prix, Hamlet, Goldenrod, Des idées des pays des hommes (a series of 10 films from Via le Monde), Panique, Who Has Seen the Wind, L'eau chaude l'eau frette, Deadly Harvest, Death Week-end, Rituals, Rabid, Skip Tracer, Homage to Chagall, Jacob Two-two Meets the Hooded Fang, Tell Me My Name, L'ange et la femme, Bretheren, Partners and Starship Invasion (working title: Alien Encounter).

The categories examined and the percentage of Canadians in those categories follows:
Directors - 94.5%
Screenwriters - 91.4%
Art Directors - 100%
Director of Photography - 100%
Music Composers - 87.5%
Editors - 97.6%
Lead Actors - 48%
Second Lead - 64%

Ms. Sheffer commented that the low percentage of lead actors was partly a result of the ten documentary films which were included and which have no actors per se. Nevertheless, of the 25 lead actors tabulated, only 12 were Canadian. This result reinforces the charges made by ACTRA concerning the slight use made of its members in feature films.

Despite the commotion caused at the Cannes Festival last May about the definition of a Canadian film and the subsequent press coverage, it seems that no changes will be made in the definition of a Canadian film. The statistics have been judged by the SOS department as proof that the present definition is working well.

Current Releases

On the Big Screen: Starship Invasions is the official title for Ed Hunt's Alien Encounter, and Warner Brothers spent a half million dollars opening the picture in four hundred U.S. theatres in October... Why Shoot the Teacher passed the one million dollar box office gross mark in October... Outrageous took in $16,000 in its first three days at Toronto's Odeon York Theatre... Cathy's Curse, a Cinepix Franco-Canada co-production written and directed by Eddy Matalon, opened in Montreal and Toronto in late Fall. Pic is about a young girl who manifests, in typical grisly fashion, a curse on her family. Stars include Alan Scarfe and Randi Allen... Another in the Cinepix Ilsa series opened in Toronto and Montreal in October. This one's called The Tigress... The National Film Board's Games of the XXI Olympiad was seen by 45,000 people in its summer-long travel across the country. An outdoor theatre, dubbed Cine-Route, was used... Allan King's Who Has Seen the Wind opened for its world preem on location in Arcola, Saskatchewan on October 19, and promptly set a record for the longest run for any film to play there: five days.

On the little screen: Global TV has purchased TV rights to several Canadian Films, including Rituals, Breaking Point, Partners, Recommendation for Mercy, Shoot, A Quiet Day in Belfast, and Child Under a Leaf... World of Wizards, an Insight Productions hour-long TV show, was seen on the CBC October 8. The advertiser had bought the time period, the only real method for independent films to get on the network... As part of the OECA series Saturday Night at the Movies, a Young Canadian Filmmakers series will be run.

CFTA Awards

TORONTO – At a luncheon held on Oct. 28 at the Hyatt Regency Hotel, attended by 250 persons, the Canadian Film and Television Association announced the winners of their fifth annual motion picture awards for sponsored productions.

The Canadian Film and Television Association represents over 90 motion picture production companies and laboratories in the private sector who produce sponsored films and videotape productions for business, industry and Government.

Guest speaker at the luncheon was Harry J. Boyle who retired recently as chairman of the Canadian Radio-television and Telecommunications Commission.

This year there were 70 entries in the competition, 18 more than the number of entries last year. Awards were presented to those judged best in seven categories. In addition, a special jury award was made. Craft awards were also given for best direction, cinematography, script, editing, sound recording and music score.

The award for best film of the competition was won by "Under the Polar Star," sponsored by Northern Construction Co. Ltd., Vancouver. B.C. A highly topical film, the production was entered in the category of sales promotion and dramatizes the sponsor's expertise in pipeline construction. The film, by Canawest Film Productions Ltd., Vancouver, B.C., was produced and directed by Kelly Duncan.

Huberman: Canadian Films "Good Stuff Coming"

Arnold M. Huberman gave the following comments to Trade News North last May at the Cannes Film Festival. At that time, he was the Director of feature film programming for the late night series at ABC. His comments pertain to programming for that network. He has since moved on to become director of programming for Home Box Office, a division of Time-Life.

Trade News North: Why do you think Canadians are so preoccupied with making "Canadian" films?

Arnold Huberman: Probably because they feel so smothered by the U.S. Putting politics aside, I think there is an unnecessary identity crisis on the part of Canadian filmmakers. To get out from under the shadow of America, they say, "We are going to make a Canadian film". Well, what the hell is a Canadian film?

I buy the most successful films made in Canada, but they are not 'Canadian' films. Duddy Kravitz is not Canadian, Lies My Father Told Me is not, Neptune Factor is not a Canadian film by any standard, Black Christmas is not...

Trade News North: Why do you say they are not Canadian films?

Huberman: They are international films. Take whomever your best cinematographer is — and I wouldn't know his name. I don't know how good he is but I hazard a guess that he could be ten times better if he were allowed to work on films with Ozzie Morris and guys like that. The way I understand it is, in order for films to qualify as "Canadian" films, that's not possible.

So all your technical workers, your cinematographers, your film editors, your lighting directors are not being given the opportunity to work with the craftsmen of other nationalities: they are not given the chance to learn. As good as they are, they'll never get as good as they could be.

Plus, there is the fact that you have very limited star value in Canada. How many films can you make with Donald Sutherland? Donald Sutherland to me means absolutely nothing. Geneviève Bujold happens to mean something, Christopher Plummer means less than Donald Sutherland to me. Chief Dan George... he plays the best Jewish Indian I've ever seen.

The point of making a film is not to make a film and say "this is a product of Canada". If you have a story to tell, tell the story and cast the best people, find the best director and the best man to produce it; and screw the Canadian Film Development Corporation or whoever it is. Because if you can't get the money from them and you have the property, believe me, you'll get the money elsewhere.

I spent my time in Cannes doing production financing on projects, none of which are originating from America: all originate overseas. Nobody is having trouble getting money when they have the right projects.

Trade News North: Does ABC have money to invest in films that would originate in Canada?

Huberman: We have money to invest in films. We are only interested in the films. I couldn't care less where it originates. We don't specifically say, "15% of our films are going to come from Canada and 20% from France or 10% from the UK". All I'm interested in is a good commercial film.

Trade News North: Apart from filming, are you able to distinguish a Canadian from an American? Are there any national characteristics that you would call "Canadian" as opposed to "American"?

Huberman: This sounds a little unfair because it doesn't apply only to Canada, but a lot of the Canadian films I've seen have been very amateurish. They seem to be very small, and I don't know how to define the word "small", but it is small as I perceive it. The film doesn't seem to look beyond its own horizons, and that is not what a film is supposed to do. It has to reach out for people.

Trade News North: But independently of films, you know Canadians as a people; is there anything which you consider distinctive in the national character as opposed to that of an American?

Huberman: Only in some cases: the panic to identify oneself as a Canadian. They spend so much time and effort in claiming they are Canadian, and it isn't really necessary. They are a people. I try not to distinguish between one or another. The French-Canadian situation is another matter.

I think the problem is that a lot of the Canadian films, and especially films using CFDC money, are very limited in scope. They are about subject matters and the Tundra, about this or that. They might make a couple hundred thousand in Canadian theatres but the rest of the world isn't interested.

That is the problem; to make films without limited scope. For a filmmaker to make a film, he has to have something to say; and if he has something to say, he should cast the film in such a way that the widest possible audience is attracted to it. Otherwise you're just making films for yourself... and why bother?

Trade News North: When you're programming for television and want to reach a large audience, how much difference does it make that the film includes big names?

Huberman: All the difference in the world, because aside from an extraordinary promotion, (which we can only do occasionally because of budgets) the only thing that will make people watch a film is the listing in TV-Guide. There has to be something in that TV-Guide — in that one line, between stories, synopsis and cast — that makes them want to watch. And it will be either the fact that they know the film, that the title has more key value or that the cast has more key value, or there is something particularly intriguing about the story. It is very difficult to sell a film, so you've got to have those things. Big stars don't guarantee the success of the film. The lack of big stars often dooms it to failure.

Trade News North: Does it happen that you see a film which you deem really terrific and that you don't dare buy because there is no "handle" to sell it to the TV audience?

Huberman: As a matter of personal taste, yes. . .There is a project that's going, Caravans. It's one of the best scripts I've ever read. I hesitate at this point to buy it because I think it makes a much better book than it makes a movie. Cousin Cousine has done very well in certain cities, but once you've dubbed that film into English, — and I watched the dubbed version — it lost all its charm. I think that on the small little television set in someone's living room it loses everything, so I would pass on that. There were other films like that: The Wind and The Lion, The Man Who Would Be King...

Trade News North: Have you seen the films that are considered the Canadian Classics like Goin' Down the Road, A Married Couple by Allan King, or films like that?

Huberman: I saw Goin' Down the Road, and I was not interested in it. There is stuff coming out of Canada this year that sounds much more intriguing. There's that horror film Rabid which I have not seen, but sounds interesting. Rituals, Why Shoot the Teacher, and a couple of others that I've heard about. Those films sound like the subject matter is a little bit more universal. A horror movie is a horror movie. Black Christmas was a well done horror movie. Breaking Point was not a very well done film, but Breaking Point could never be accused of being Canadian... it was just a bad film. Anybody can and normally does make one. So it was O.K.

So, I guess the point is, don't think Canadian. To think Canadian is to pretty much doom yourself going in. When it comes to being an artist — which a filmmaker is — be an artist like an artist in any other part of the world, and don't wave the flag so violently in everybody's face. It's offensive. And also it doesn't work.

I know that there are other problems and I'm not that familiar with them. There's the question of film distribution in Canada, and the American majors; and I know that last year the American majors snubbed a festival, which I thought was a stupid thing to do because there is a market up there.

I know in our own set-up at ABC we sell the "made for television movies" that we make 'theatrical' overseas. We do not sell to Canada first because of the American unions. If we sell to Canada, it triggers a set of residuals which causes it to be uneconomical. Eventually, we hope that will change.

Canada is a separate country. Once Canadians recognize that, they'll make films like everybody else.

There are very few films that you can call American films. I think a Woody Allen film is an American film, because Woody Allen is so intrinsically American. Marathon Man is not an American film, Black Sunday is not, The Eagle Has Landed is not. These are just FILMS in capital letters.

Trade News North: If often seems to be a question of who is able to take initiative. In some of the "Canadian" films, the initiative has been taken by people who have lived abroad.

Huberman: Yes, but there are guys like David Perlmutter, and other people, who have absolutely the right point of view about how you do movies. Their problem is no different from anybody else's. The hardest thing in the world is to: a) find a good property, and b) put a package together. And everybody has that problem — regardless of nationality.

There's been a gradual decline in product of the American majors, so everybody is in the same boat. It's finding the product that's critical.

Next season I'll run Duddy Kravitz and nothing in my promotion of that film will even allude to the fact that in has anything to do with Canada. It's Duddy Kravitz, it's Richard Dreyfuss, it's Ted Kotcheff. I just bought Kotcheff's latest film Fun with Dick and Jane. He's a Canadian director who seems to have transcended that border and is making normal movies now, and doing very well. And that's the way it should be.

Kotcheff: Canadians Don't Risk

MONTREAL — Director Ted Kotcheff has experienced both the carrot and the stick of the big US distribution machine. His film The Apprenticeship ofr Duddy Kravitz, though a critical success in United States, did poorly because of inadequate distribution and publicity. His latest film, Fun with Dick and Jane got the publicity it deserved south of the border and consequently the success. Mr. Kotcheff, a guest at the recent World Film Festival in Montreal gave his views on distribution to Trade News North.

"I have always been of the opinion that there are very few problems in life that money can't solve. If you have enough money, and you give enough people the opportunity to work, talent will reveal itself. The big problem is that no Canadian film can earn it's money back in Canada. All successful film industries, even the small film industries like those of Sweden and France, get their money back in the country of origin. We don't and are therefore in a very powerless position because we are dependant on earning our money abroad to pay for the film."

"No one knows what constitutes a success. If anyone did, then we would all be rich. But we are not all rich and film companies are failing. It is a fact that the attrition rate in films is extraordinary. Nine out of ten films are wiped out completely and do not make a single penny!"

"In Canada we have this additional problem of distribution. We simply do not have an aggressive distribution technique, and people are not willing to spend money on promotion of films. It is interesting to look at my latest film, Fun with Dick and Jane in this respect. Being a high budget studio production, the backers conceive the making of the film as a package, a package which includes distribution and advertising. In this case, the production cost 4½ million dollars and an additional three million was spent on promotion. The Americans realize they have to spend this three million dollars to protect their investment. There doesn't seem to be anyone in Canada who has the guts to take this aggressive approach — willing to risk money to get money back..."

CANADIAN FILMS INFILTRATE TV

The CFDC has been keeping tabs on the sales and use of Canadian films on Canadian television. The following excerpt from its annual report sums up the situation.

On the French side, Radio-Canada played 35 films during the year. The same network recently purchased a library of 20 English-language films which are presently being dubbed into French and which are expected to be telecast during the next 12 months. L'Office de radio-télédiffusion du Québec (Radio-Québec) had a total of six telecasts of four different Canadian films, the same number of features as last year, while Télé-Métropole, as in the previous year, showed only two Canadian films.

In English-Canada, the CBC English network showed four Canadian films and CTV showed five Canadian films. However, it should be pointed out that a large number of Canadian films were shown during the year on many of these networks' stations on an individual basis. Global TV showed 14 films during the year just passed.

Throughout the world, Canadian films were being sold and telecast on foreign stations. Highlights of the year included the sale of a package of five films to the BBC and the second telecasting of a Canadian film by a U.S. network (CBS): 'The Neptune Factor'.

production guide

April 1, 1977 to October 15, 1977

Previous Production Guides have been published in the magazine Cinema Canada and can be found in issues 24, 33 and 37. Together, the guides cover features from 1975 to the present.

Code to information

The title of the film is followed by the dates and the location of the shoot. An asterisk after the title indicates financial participation by the Canadian Film Development Corporation. The next line includes the type of film employed, and the language of the original version p.c. production company, p. producer, d. director, sc. scenarist, ph. director of photography, ed. editor, l.p. leading players; status is the stage of production; wt indicates a working title. Films forgotten in an earlier period may also be included.

Co-productions are marked "official co-production" only when they have received the approval of the Secretary of State.

Production information will be added as it comes in. Please phone additional information or corrections to Trade News North: (416) 366-0355 or (514) 272-5354.

The Adventures of Faustus Bidgood

1977 (July 13 -); St. John's Newfoundland
16mm color in English
p.c. Faustus Bidgood Production Ltd.
p. Andy Jones, Mike Jones
d. Andy Jones, Mike Jones
sc. Andy Jones, Bob Joy, Mary Walsh, Greg Malone, Bryan Hennessey, Mac Furlong
ph. Mike Jones
ed. Mike Jones
m. Bob Joy
l.p. Andy Jones, Greg Malone, Mary Walsh, Jane Dingle, Kevin Noble, Maisie Rillie, Bob Joy
Status: Shoot

Une amie d'enfance*

1977 (Aug 22 - Sept 9); Duverney, Quebec
16mm color in French
p.c. Les Productions du Verseau Inc.
exec. p. Jean Salvy
p. Jean Salvy
d. Francis Mankiewicz
sc. Louise Roy, Louis Saia
ph. François Gill
ed. Francine Saia
l.p. Jean-Pierre Cartier, Pauline Lapointe, Pauline Martin, Jean-Guy Viau
status: Editing

Amour* (W.T.)

1977 (Sept. 12-Oct. 6); (Oct. 23-Oct. 26); Thetford Mines, Quebec
16mm color in French
p.c. Les Productions Prisma Inc.
exec. p. Claude Godbout
p. Marcia Couelle, Claude Godbout
d. Fernand Dansereau
sc. Fernand Dansereau, Yolande Rossignol, in collaboration with a group of people from Thetford Mines, Quebec
ph. Guy Dufaux
ed.
m.
l.p. Théo Gagnon, Lucille Drouin, André Plante, and several Thetford Mines residents
Status: Shoot

L'Arctique: défit de tout les temps*

1976 (Aug 5 - Sept 7); Ellesmere Island, Canadian Artic
16mm color in French
p.c. Les Productions Explo-Mundo Inc.
p. Marc Blais
d. Marc Blais
ph. Martin Leclerc
ed. Richard Robesco
status: editing
note: Documentary on an alpine and skiing expedition in the Canadian Arctic.

André Plante in Amour

Blood and Guts*

1977 (Aug 22 - Sept 23); Toronto, rural Ontario
35mm color in English
p.c. Independent Pictures Inc. in association with Quadrant Films Ltd.
exec. p. David Perlmutter
p. Peter O'Brian
d. Paul Lynch
sc. Joe McBride, Bill Grey, John Hunter
ph. Mark Irwin
ed. Bill Grey
l.p. William Smith, Micheline Lanctot, Henry Beckman, Brian Patrick Clarke, John McFedgen
status: editing

Blood Relatives

1977 (July 7 - Aug 27); Montreal
35mm color in English
p.c. Classic Film Industries and Cinévidéo (Montreal)/(Paris)
exec. p. Julian Melzack
p. Denis Héroux, Eugène Lépicier
d. Claude Chabrol
sc. Sydney Banks, Claude Chabrol
ph. Jean Rabier
ed. Yves Langlois
l.p. Donald Sutherland, Stéphan Audran, Micheline Lanctot, Jan Chamberlain, Aude Landry, Laurent Mallet, Lisa Langlois, David Hemmings
status: editing
note: French-Canadian co-production

Bridge of Love

1977 (July 4 - Aug 14); Toronto, Niagara Falls, Northern Ontario
35mm color in English
p.c. Tyagi Films Ltd.
exec. p. N. Dillon
p. Janesh Dayal
d. R. Ramanathan
sc. Janesh Dayal
ph. Robert Ryan
ed. Jim Lotte
m. Hemant Kumar
l.p. Shelly Homeck, Jetendar, Vinod Mehra, Maushmi Chatterji, Asrani
Status: Mixing

Coup d'Etat*

1977 (Aug 1 - Sept 10); Toronto, Camp Borden, New York City
35 mm color in English

p.c. Magnum International Productions (Toronto) / Cowry Productions Ltd. (London)
exec. p. Robert Copper
p. Chris Dalton, David Hemmings
d. Martyn Burke
sc. Martyn Burke
ph. Ousama Rawi
ed. Stan Cole cfe
l.p. Peter O'Toole, David Hemmings, Donald Pleasence, Barry Morse
status: editing
note: Anglo-Canadian co-production

I Miss You, Hugs and Kisses

1977 (Oct. 3 – Nov. 10); Toronto
16mm color in English
p.c. Paradise Films Ltd.
p. Murray Markowitz, Charles Z. Markowitz
d. Murray Markowitz
sc. Murray Markowitz
ph. Don Wilder
l.p. Elke Sommer, Donald Pilon, Chuck Shamata, George Touliatos, Cec Linder, Cindy Girling, George Chuvalo
Status: Shoot

Cleaning up in In Praise of Older Women

Home to Stay

1977 (July 4-July 25); Toronto
35mm color in English
p.c. D.W. Reid Film Corporation
exec. p. David Susskind, Frederick Brogger
p. Donald W. Reid
d. Delbert Mann
sc. Suzanne Clauser
ph. Reginald Morris CSC
ed. Kent Anthony
m. Hagood Hardy
l.p. Henry Fonda, Francis Hyland, Michael McGuire
Status: Complete

In Praise of Older Women

1977 (Sept 12 - Oct 14); Montreal
35mm color in English
p.c. Astral Bellevue Pathé Ltd./R.S.L. Productions Ltd.
exec. p. Stephen Roth, Harold Greenberg
p. Robert Lantos, Claude Héroux
d. George Kaczender
sc. Paul Gottlieb
ph. Miklos Lente
ed. George Kaczender
l.p. Tom Berenger, Karen Black, Susan Strasberg, Alexandra Stuart, Marilyn Lightstone, Susan Watson, Marianne McIsaac, Helen Shaver, Ian Tracey, Louise Marleau
status: editing

Mac Loves Jessie Loves Mac

1977 (Sept. 19-Oct. 25); Toronto, Prince Edward Island
35mm color in English
p.c. D.W. Reid Film Corporation
p. Donald W. Reid
d. Bert Salzman
sc. Bert Salzman
ph. Robert Ryan
ed. Mike MacLaverty cfe
m. Hagood Hardy
l.p. Hollis McLaren, Nicholas Campbell
Status: Editing

Marie-Anne (W.T.)

1977 (Sept 19 - Oct 17); Edmonton, Alberta
35mm color in English
p.c. Motion Picture Corporation of Alberta
exec. p. Fil Fraser
p. Fil Fraser
d. Martin Walters
sc. George Salverson
ph. Reginald Morris
ed. Stanley Frazen
l.p. Andrée Pelletier, John Juliani, Tantou Martin, Gordon Tootoosis, Bill Dawson, David Schurmann, Linda Kupachek
status: editing

Le menteur Première Partie L'Alcoolisme: la maladie

1976 (Apr 26-May 28); Montreal
16mm color in French
p.c. National Film Board
exec. p. Anne-Claire Poirier
p. Anne-Claire Poirier
d. Robert Séguin
ph. Thomas Vamos
ed. Pierre Lemelin
l.p. Narration. Collette Beauchamps
Status: Complete
Note: Documentary dealing with alcoholism as a disease

Le menteur Deuxième Partie L'Alcoolisme: la thérapie

1976 (Apr 26-May 28); Montreal
16mm color in French
p.c. National Film Board
exec. p. Anne-Claire Poirier
p. Anne-Claire Poirier
d. Robert Séguin
ph. Thomas Vamos
ed. Pierre Lemelin
l.p. Narration. Collette Beauchamps
Status: Complete
Note: Documentary on the treatment of alcoholism

Migration

1976 (Sept. 10-29); Ontario, Mexico
16mm color in Spanish
p.c. National Film Board of Canada
p. Jean-Marc Garand, Bosco Arochi
d. Bosco Arochi
ph. Pierre Letarte
ed. Rafael Castanedo
status: Editing
note: Documentary on the social phenomenon of the yearly displacement of Mexican, Puerto Rican, Jamaican and Quebec migrant workers who leave their homes and villages to work on Ontario farms.

The Mythmakers

1976 (Oct 1 - Oct 3); Mosport Race Track, Ontario, New York City, Europe
16mm blown up to 35mm color in English
p.c. Mosport Park Ltd., Chetwynd Films Ltd.
exec. p. Bernard Kamin
p. Robin Chetwynd
d. Robin Chetwynd, James Robinson
sc. Michael O'Dwyer
ph. Robert Brooks CSC, Peter Allies
ed. John Fryd cfe
m. Andrew Thompson, Jim Woods
narration. William Shatner
status: Final mix
note: Documentary on the background of car racing from the early 1900's to the present Grand Prix races.

One Night Stand

1977 (June 20 - July 18); Toronto
35mm color in English
p.c. Allan King Associates Ltd., Canadian Broadcasting Corporation
exec. p. Stanley Colbert
p. Allan King
d. Allan King
sc. Carol Bolt
ph. Ken Gregg
ed. Myrtle Virgo
m. Rough Trade
l.p. Chapelle Jaffe, Brent Carver, Dinah Christie
status: Final cut

Québec et après

1977 (Sept. 8); Québec, Trois Rivières Quebec, Montreal, Paris, Ottawa
16mm color in French
p.c. National Film Board
p. Roger Frappier, Jacques Gagné
d. Denys Arcand
ph. Alain Dostie
ed. Pierre Bernier
Status: Shoot
Note: A documentary sequel to **Québec, Duplessis et après** which explores the new democratic structure in Quebec

The Silent Partner

1977 (Aug 22 - Oct 17); Toronto
35mm color in English
p.c. Silent Partner Film Productions Ltd.
exec. p. Garth H. Drabinsky
p. Joel B. Michaels, Stephen Young
d. Daryl Duke
sc. Curtis Hanson
ph. Billy Williams
ed. George Appleby
m. Oscar Peterson
l.p. Elliot Gould, Christopher Plummer, Susannah York
status: editing

The finishing touches for Plummer in **The Silent Partner**

Les six doigts de la main*
(W.T.)

1977 (July 18 - Aug 16); Montreal
16mm color in French
p.c. Les Productions Prisma Inc.
exec. p. Marcia Couelle
p. Claude Godbout, Marcia Couelle
d. André Melançon
sc. André Melançon
ph. Guy Dufaux
ed. André Melançon
l.p. Eric Beauséjour, Philippe Bouchard, Sylvain Provencher, Daniel Murray, Caroline Laroche, Nancy Normandin, José Neves
status: editing

Tell Me My Name

1977 (Jan. 26-Feb. 15); Toronto
35mm color in English
p.c. D.W. Reid Film Corporation
exec. p. David Susskind, Frederick Brogger
p. Donald W. Reid
d. Delbert Mann
sc. Joanna Lee
ph. Zale Magder
ed. Kent Anthony
m. Hagood Hardy
l.p. Arthur Hill, Barbara Barrie, Barnard Hughes, Glenn Zachar, Douglas McKeon, Deborah Turnbull, Murray Westgate, Dawn Greenhalgh, Valerie Mahaffey
Status: Complete

The Third Walker

1977 (Aug 8 - Sept 17); Cape Breton Island, N.S.
35mm color in French
p.c. Wychwood Productions
p. T.C. McLuhan, Brian Winston
d. T.C. McLuhan
sc. T.C. McLuhan, Robert Thom
ph. Robert Fiore
ed. Allan Collins
l.p. Colleen Dewhurst, William Shatner, Frank Moore, Monique Mercure, Tony Meyer, David Meyer
status: editing

Tomorrow Never Comes

1977 (Aug 29 - Oct 13); Montreal
35mm color in English
p.c. Classic Industries (Mtl)/Nessborne Ltd. (London)
exec. p. Julian Melzack, Michael Klinger
p. Denis Héroux, Robert Sterne
d. Peter Collinson
sc. David Pursall, Jack Seddon
ph. François Protat
ed. John Shirley
l.p. Oliver Reed, Susan George, Donald Pleasence, Raymond Burr, Stephen McHattie, John Ireland, Richard Donat, Cec Linder
status: editing
note: Anglo-Canadian co-production

Two Solitudes

1977 (Oct 16 -); Montreal
35mm color in English
p.c. Two Solitudes Film Corporation
exec. p. James Shavick
p. James Shavick
d. Lionel Chetwynd
ph. René Verzier
ed. Ralph Brunjes cfe
l.p. Stacy Keach, Jean-Pierre Aumont, Gloria Carlin, Claude Jutra, Christopher Wiggins, Mary Perie, J. Leo Gagnon, Jean-Louis Roux Raymond Cloutier
status: Shoot

Travailleurs agricoles

1976 (June 21-July 18); Mexico
16mm color in Spanish
p.c. National Film Board of Canada
p. Jean-Marc Garand, Bosco Arochi
d. Eduardo Maldonado
ph. Alain Dostie
ed. Eduardo Maldonado
status: Editing
note: Documentary on the misery and large-scale unemployment of Mexican migrant workers.

Les vrais perdants

1977 (Feb. 21-Apr 1); Montreal
16mm color in French
p.c. National Film Board
p. Jacques Gagné
d. André Melançon
ph. Pierre Mignot
ed. Josée Lecours
Status: Editing
Note: A documentary that examines and tries to identify the mechanisms which encourage and develop the "competitive spirit" in children.

Three Card Monti

1976 (May - June); Toronto
16mm color in English
p.c. Regentall Film Production
exec. p. Richard Gabourie
p. Rob Iveson
d. Les Rose
sc. Richard Gabourie
ph. Henry Fiks
ed. Ron Wisman
m. Jim Caverhill, Paul Zaza
l.p. Richard Gabourie, Chris Langevin

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Fall Productions

October was an active time for feature production, and saw four productions wrap and four others get into principal photography.

In Edmonton the Alberta Motion Picture Corporation began its four week shoot of **Marie-Anne** in late September. Fil Fraser, the producer, was following up his successful **Why Shoot the Teacher** with a more modest picture. The film is based on a book, written by Edmontonian Marjorie Morgan; the scremplay is by George Salverson.

The action takes place in 1806 and was filmed at Fort Edmonton. Andrée Pelletier plays Marie-Anne Gaboury, the first white woman to travel west. (She was also the grand-mother of Louis Riel.) She confronts all kinds of problems, not the least of which is an Indian chief who wants to trade her for horses. She marries a fur trader, returns to Quebec, but can't handle the civilised life on the farm and heads back out west.

Martin Walters directs and Bill Davidson is the associate producer. Reg Morris is DOP and the cast includes John Juliani, Tantou Martin, Gordon Tootoosis, and Bill Dawson among others.

A few weeks later, in Toronto, Murray Markowitz got rolling with **I Miss You, Hugs and Kisses.** Markowitz has cherished the project for a long while, and has beaten others to the punch with this filmed and modified version of the famed Demeter killing. Markowitz, who is directing and who wrote the screenplay, shares the producer credit with Charles Z. Markowitz. Paradise Films is the production company.

The $1.7 million budget is considerably higher than the one he used for **Recommendation for Mercy.** And the increased ambitiousness is matched by clout of the cast. With Elke Sommer in the lead role and Donald Pilon, Chuck Shamata, George Touliatos and Cec Linder, the prospects look good.

In Montreal, the long awaited **Two Solitudes** went before the cameras with author Hugh MacLennan acting as consultant. James Shavick, the producer who bought the rights six years ago at the tender age of 21 has brought in Harry Gulkin to co-produce with him. Lionel Chetwynd, who owns a piece of the action, wrote the screenplay and is making his debut as the director.

In the starring roles are Steach Keach as McQueen and Jean-Pierre Aumont as Tallard. The other roles go to Canadians: Gloria Carlin, Claude Jutra, Chris Wiggins, Mary Pirie, J-Leo Gagnon, Jean-Louis Roux and Raymond Cloutier.

The producers feel that the election of the P.Q. in Quebec and the general politicial atmosphere in Canada have made the property timely and are counting on a warm reception when the film is ready next Spring.

Moving eastward, even Prince Edward Island was active with the shoot of **Mac Loves Jessie Loves Mac.** Donald Reid produced the film for the D.W. Reid Film Corporation. The shoot stretched from Sept. 19 to Oct. 25 with Bert Salzman directing. Hollis McLaren and Nicholas Campbell starred in this low-budget film.

Three major films with international casts and important budgets wrapped during October. The Melzack production of **Tomorrow Never Comes,** which suffered from the abominable September weather and was seriously behind schedule ended on Oct. 13. Also in Montreal, **In Praise of Older Women** finished the following day. The Astral Bellevue Pathé/R.S.L. Productions film, directed by George Kaczender, promises to be one of Canada's sexier productions what with Susan Strasberg, Alexandra Stewart, Marilyn Lightstone, Alberta Watson, Marianne McIsaac, Helen Shaver, Louise Marleau and Karen Black in the cast.

In Toronto, the banks have got back to normal now that the Bank of Toronto, created for the filming of **The Silent Partners,** is no longer doing business. The production directed by Daryl Duke and produced by Joel Michaels and Stephen Young with Garth Drabinsky as executive producer starred Elliot Gould, Christopher Plummer and Susannah York..

Back in Montreal, producers Marcia Couelle and Claude Godbout finished **Amour,** a low-budget film directed by Fernand Dansereau and written by him in collaboration with the citizens of Thetford Mines.

CFDC 76-77: Alternatives Tried

Theatrical Distribution

In the fiscal year ending March 31, 1977, 21 films were released in Canada with CFDC support: 13 in English and eight in French. Domestic box office receipts amounted to $4,820.00.

Those with the highest receipts were Shadow of the Hawk — $1,000,000. Death Weekend — $850,000, Je suis loin de toi Mignonne — $470,000, Parlez-nous d'amour — $382,000 and Breaking Point $315,000.

During the course of the year, Shivers recovered its production cost and joins Black Christmas. The Apprenticeship of Duddy Kravitz and Heart Farm in the ranks of those English-langage films that are now in a profit position.

International Distribution

On the international scene, Canadian pictures continued to make steady advances. Columbia Pictures had world rights to Shadow of the Hawk. 20th Century Fox played Breaking Point around the globe and pictures such as Shivers, Death Weekend, Sudden Fury and Black Christmas were being shown internationally, Death Weekend and Shivers accounted for a good portion of the almost $2,000,000 worth of sales made by Canadian films at the Cannes marketplace.

As well, the distribution staff has been working very closely with the Festivals Office in Ottawa to promote Canadian films around the world. To add to our large scale participation at the Cannes Film Festival and the Mifed Film Fair in Milan, Canadian cinema weeks were arranged for Japan, Australia and England to take place later in 1977. At the first annual Festival of Festivals in Toronto in October 1976, the Corporation took over a suite at the Harbour Castle Hotel and 65 video-cassettes of Canadian films were made available to film buyers attending the Festival. The Corporation has also been in touch with the Department of External Affairs and is presently arranging for meetings with Canadian representatives in New York, Washington, San Francisco and Los Angeles to discuss the problem of penetrating the large U.S. market.

The Corporation feels that the slightly improved position in revenue returns indicates a healthy sign for the industry.

MONTREAL - The Canadian Film Development Corporation has just released its annual report, covering the fiscal year from April 1976 to March 1977. The report covers its activities in production and distribution, and gives valuable statistics.

For the last ten years, the federal government has used the CFDC as a tool to create a feature film industry in Canada. There have been ups and downs, and in recent years, the CFDC has had difficulty receiving its funds on a normal and sustained basis.

It is because of the central role played by the Corporation and because its annual reports helps us to measure the health of that feature film industry, that lengthy extracts of the report are reprinted here.

1976/77 represented still another challenging year for the Canadian Film Development Corporation, a year in which, perhaps, the biggest story was the highly conspicuous role played in the area of distribution. The Corporation has always considered distribution of films to be one of the most vital ingredients in the entire fabric of the film industry, and this has been indicated by two important initiatives undertaken in the previous year and carried through in the past year — the completion of the first year of the Quota and Investment Programme by Famous Players Limited and Odeon Theatres (Canada), and the launching of the Nouveau Réseau parallel circuit in Quebec.

The Corporation assisted in the production of 16 feature films during the year, two less than the previous year. It was one of the lowest years ever. However, it must be pointed out that an additional thirteen major Canadian films or coproductions were produced during the year without the help of the Corporation. While English-language films increased in number from 11 to 12, French-language production dropped from seven to four. Thus, for the Quebec scene, the past year was one of the bleakest since the establishment of the Corporation. It is hoped however, that the creation of the Nouveau Réseau and other innovative efforts should help breathe new life into the French-language film industry in Quebec. One encouraging note is that several French-language films released late in 1976 and early in 1977 received good critical and popular support. These French-language films, as in the past year or two, while not returning a profit, provided a small return on their investment.

The cumulative cost of the 16 films assisted by the Corporation was $12,023,570 as against a cumulative cost of $6,194,813 for 18 films in the previous year. The Corporation's share was $2,714,917 as against $2,901,855 the previous year or 22.57% as against 46.82% one year ago. The very marked decrease in the Corporation's share this year is explained by the fact that the Corporation has not increased its maximum amount of participation in the more expensive coproductions in which it invested this year.

Investments from industry sources such as laboratories, distributors and exhibitors amounted to $3,359,035 or 27.93% as against $1,978,114 or 31.9% in the previous year. Included in this amount is part of the $2,077,375 Famous Players invested and part of the $557,500 Odeon invested in the Quota and Investment Programme during the course of the year (see page 9). Investment from the private sector, particularly in the mid-to-high budget productions, showed a marked increase from $688,000 in 1975/76 to $1,425,500 during the current year.

Foreign investment increased significantly during the past year from $630,000 last year to $4,524,118 in 1976/77 because of the Corporation's involvement in coproductions. All the films supported by the Corporation during the year provided 130 assignments for Canadian writers, directors, producers and production managers, 768 roles for performers and employment for 331 technicians in the Canadian film industry. Laboratories earned $876,500 and equipment rentals some $597,500.

This year, in a total of 111 different projects, including the 16 features, the Corporation invested $3,825,885 as compared to $3,832,976 for 75 various projects the year before.

The Corporation's revenues rose slightly from $833,998 in 1975/76 to $847,237. Of this amount, $650,570 came from foreign sales and box office revenue on such films as Death Weekend, Shivers, Black Christmas, The Neptune Factor, Ahô... Au coeur du monde primitif, and Les Ordres. The balance came from a short term loan to a producer and purchase of the copyright in three Canadian films by Canadian private investors.

In October, the Treasury Board agreed that the future financing of the Corporation should be based on an annual appropriation instead of a statutory appropriation. The Corporation requested $4,343,000 for fiscal 1977/78 but received only $3,343,000 with an indication that more money could be provided if projects could be presented to the Board which were capable of realizing substantial profits.

1976/77 marked a new step forward for the Canadian feature film industry. For the first time a significant number of major feature films were made without the financial assistance of the Corporation. At least 13 such films (five of them coproductions) were produced during the last 12 months. This is at least partly the result of a change in the income tax regulations announced by the then Secretary of State, the Honourable Hugh Faulkner, in August, 1975. Under the terms of this arrangement, investors in Canadian films are able to claim 100% write-offs on their investments.

Censors: Snipping Down

This year, as usual, the reports from the various censor bureaus across Canada make spicy reading. In them we find the lewd statistics of how films come from what country and information on what sort of films Canadians are going to see. Gone is the image of the censor as the big bad man with the scissors, snipping to shreds anything that might offend Aunt Minni in Regina. Many censor boards have become review and classifying agencies — stop gap measures in the whirlwinds of changing morality.

In Quebec, for example, the censor has resolutely hung up his snippers. A film submitted either gets accepted for showing or not. If not accepted, it is up to the distributors to nip the offending scenes and resubmit until the film becomes acceptable. So repugnant is the image of censor in Quebec that statistics on how many films are sent back for revision are not even mentioned.

In Ontario, on the other hand, the nasty business is conducted more openly and we find out that of the 1196 features submitted only three were not approved and eleven are pending.

A review of overall censorship statistics reveal interesting differences between Quebec and the rest of Canada from the point of view of categorization of films. In Quebec almost half of the 960 films submitted received a "for all" classification while in other provinces this unrestricted category ranged from a 25% in Ontario the good to an astounding 11% in New Brunswick. This difference is all the more surprising when one thinks that even the mention of the word "divorce" could ban a film from Quebec screens a mere 25 years ago.

In terms of absolute numbers of films submitted, Ontario leads the way with 1182. Quebec is second and British Columbia is third with 781 followed closely by Alberta. In terms of variety of titles, the smaller provinces range around the four hundred mark.

The Ontario censor report gives interesting information on the country of origin of the films screened. It goes without saying that the United States leads the way but Hong Kong appears as a surprising second. It alone furnished 185 more 35mm films than Britain, Greece, Germany and France combined! And how does Canada fare in these Canadian box-office sweepstakes? Well, in terms of numbers of titles, India is beating us six to one.

Voluntary Quota

Highlights in the area of distribution over the past year include the conclusion of the first year of the Quota and Investment Programme by the two leading exhibition chains in Canada, Famous Players Limited and Odeon Theatres (Canada), and the inauguration of the new parallel circuit, the Nouveau Réseau, in Quebec.

The Quota and Investment Programme was begun by Famous Players and Odeon Theatres after signature of two agreements with the chains. Both chains agreed to exhibit four weeks of Canadian feature films in each theatre which they either own or control, except in the case of drive-in theatres, which, due to their seasonal operating periods, would undertake to exhibit one week of Canadian films. The number of weeks of playing time was an arbitrary one, decided upon by the Corporation. Famous owns or controls 234 theatres in Canada. This number includes 41 drive-in theatres. Odeon owns or controls approximately 123 theatres and this number includes 26 drive-ins.

Famous Players

Tabulations for the first year's performance of Famous Players under the Quota Programme show that if the Programme is to be literally interpreted, this company has not met its commitment. Not every one of the 234 theatres committed to the Programme played either four weeks of Canadian films (hardtops) or one week of Canadian films (drive-ins). However, in terms of the total number of weeks that Canadian films were shown, that is, the number of theatres times the number of weeks, Famous reached 90% of its quota.

Odeon

As for Odeon, the Programme started off very poorly, picked up steam with the third quarterly report and closed out the year with about 65% of its quota achieved if, again, the Programme is to be interpreted as reflecting the number of theatres times the number of weeks of playing time. In any case, even though critics of the Programme pointed out that, stringently interpreted, the Programme was not a success, there is no doubt that it stimulated a larger number of playdates of Canadian films across the entire country than ever before. As well, it is important to know that an unofficial second year of the Quota Programme is now well underway and that performance by both chains is well ahead of last year.

As mentioned elsewhere in the report, as part of the Quota and Investment Programme, Famous had invested $2,077,375 and Odeon $557,500 in Canadian films.

THE NOUVEAU RÉSEAU: A REAL ALTERNATIVE?

MONTREAL - In March 1976, the Canadian Film Development Corp. was responsible for the creation of a private company whose mandate was to develop an alternative distribution system. It awarded the sum of $191,535 to Explo-Mundo, a local production company, and Bouchard and Dagenais and Associates, sales agents and consultants, and asked them to create a parallel distribution system. Le Nouveau Réseau was founded, and it has just tabled an exhaustive report on the activities of its first year.

Grave doubts, both from exhibitors and distributors, have plagued the Nouveau Réseau, and these may not be put to rest by the report.

When the Nouveau Réseau was first founded, two elements were insisted upon. First was that the Réseau should open the doors for the 'difficult' Canadian films; it should find the public which had not yet been "invited" to see the films because of resistence on the part of commercial distributors and exhibitors and should facilitate the screenings of these films for that public. Second, a revolutionary form of division of the box-office grosses was to be established, assuring a much larger return to the producer than is normally the case (exhibitor 50%, réseau 10%, producer 40%). Nowhere in the 166 page report is there any mention of this second point, nor any real financial accounting of the disposition of the revenues from the first year's receipts.

The Réseau resumes its activity for the year 76-77 as follows:

Sixteen films were shown in 65 halls and theatres from Winnipeg to Chéticamp (N.S.); this involved 811 separate screenings and registered 80,000 entries. As the Réseau anticipated 150 screenings still to come at the time the report was written, it projected that the gross box-office would total $167,000. Of this amount, $75,000 would constitute the net box-office (production-distribution); about $54,000 would be returned to the CFDC.

The details of the experience, film by film, are also given (see box).

The Nouveau Réseau operated in six separate regions, and each region had a part-time coordinator. Evaluations from these different coordinators are included in the report and make up the most readable section. In general, the films were shown in every conceivable manner. In some towns, the local theatre programmed the films. In others, school auditoriums or cultural centers were used. In many places, the library proved to be the meeting place.

There were few revelations in their reports. The most receptive audiences were the students at the junior colleges and cultural centres. Outside of the larger centres, the audience was turned off by films which some considered 'too oriented to Montreal' (as was the case with Ti-Mine when viewed in Hull) or too oriented to Quebec (as was the case when the films were seen in the Maritimes) or too vulgar or risqué (as was the case in rural Manitoba).

One surprising result — and one which was specific to Quebec — was the general receptivity of the audiences to the documentaries included in the program. These got out the larger audiences and left them satisfied. The coordinators found out — as had many an exhibitor before them — that the critical opinion of the cinephile does not correspond to the general opinion of the public. All of the coordinators said, in one way or another, that a new public had to be educated for films such as those included in the program, and that this public would no doubt come from the young. Many suggested concentrating on the students.

Conclusion

The Nouveau Réseau has modified its role and now sees itself as a pivotal force on the Québécois scene. "The Nouveau Réseau must be an instrument of research and development, a practical tool which actively and concretely serves the entire cinématographic community in Québec. It must not enter into competition with the positive forces of the industry but should serve as a catalyst," as it says in the report.

Still, many members of the private sector wonder whether this is an appropriate role for a private company to play and whether it does not simply duplicate the mandate given, by law, to the Direction générale du cinéma and to the Institut Québécois du Cinéma.

The end result of the CFDC investment for the first year can be resumed simply. Measuring investment against total number of spectators, it paid over $2 a head to get francophones to go to the movies!

Columbia Gets One Man for Canada

TORONTO — Irv Ivers, Columbia's man in Toronto, has made a commitment to distribute Robin Spry's One Man across Canada. Although the contract isn't yet signed, Ivers feels that it is important to support the film in a manner that should insure proper success at the box-office, and this is what he intends to do.

Ivers has been general manager of the Toronto office since April, having been in charge of advertising at the Columbia Studio in California prior to that. He enjoys the change of pace, and the challenges which he feels still exist in Canada.

Asked about Columbia's marketing practices in Canada, Ivers states that the company spends between $100,000 and $200,000 to promote the films it distributes. Close Encounters of the Third Kind, which Columbia releases at Christmastime, will probably have a promotional budget of a quarter of a million.

Ivers thinks that Canadians could get more mileage out of their films if more attention were paid to marketing aspects. "Canadians have not taken the time or made the efforts necessary to determine what kinds of films people like to see, what it takes — and how much money it takes — to motivate someone to spend three dollars to go to the theatre."

Realizing that Canadian distributors are not likely to have as much money at hand to support their films as do the American majors, Ivers suggests government support. "I think funds should be set aside the same way they are set aside for participation in the production of films."

He feels, too, that the onus is not on the distributor alone. The producer also has a responsibility to become market-wise.

It is surprising to Ivers — "distressing" is his own word — that Canadians have not approached Columbia to distribute their films. Although he is aware that films produced with CFDC monies have an obligation to use a Canadian distributor, he is anxious to establish some contact. Columbia might well be interested in rights in the States or even in worldwide distribution. He hopes that his office will serve as a clearing house for distribution deals and also for interesting production projects.

It is true that in Canada, films distributed by the American majors fare well in relation to those distributed by Canadian distributors. Though the causes are no doubt multiple, Ivers feels that the commitment the majors are ready to make to their films are crucial. "Exhibitors know that we are not going to abdicate our responsibility. Once a picture is dated for exhibition, that's when the responsibility begins; the responsibility is to support the film properly, to encourage the audience to go and see it."

In an average year, Columbia distributes about 16 films, 75% of which are prouced by Columbia. Canadians will watch with interest to see if the combined enthusiasm of Ivers and Columbia will make a box-office success of One Man.

NR: Objectives for 78/79

The Nouveau Réseau, in its report, states that presently, its essential objective is to provoke the satisfaction of the viewer. It realizes that more normal conditions must be created for the distribution of films made in Quebec, and that some control must be exercised over the screening in the province to allow Québécois films to gain recognition.

The program which will hopefully allow the Réseau to accomplish these goals is called Les Jeudis du Cinéma. It involves screening 20 Canadian features in a double program with 20 foreign films of the art-film category, on 20 consecutive Thursdays. The idea is to create the beginnings of an art-theatre circuit using the available theatres in the province.

All activity outside of Quebec has been abandoned for the coming year. So, too, all documentaries have been dropped from the program.

The Réseau has anticipated criticism of the fact that the CFDC will be, in effect, giving financial support to the exhibition of foreign films but it states that the production in Quebec is at an all-time low, and that it was not possible to build a program out of recent films. The package chosen does, indeed, include some old films like Ti-Coq.) Moreover, the foreign films are needed to draw the public and to leave it satisfied.

The Details

Film	No. of viewers	Gross receipts	Net receipts
Ti-Cul Tougas	19,681	$ 33,142.82	$16,326.92
Le skieur de l'Everest	16,094	43,252.90	14,065.82
L'Horoscope d'Elise	14,911	26,657.74	13,321.12
Les mensonges que mon père me contait	7,580	16,298.78	6,563.70
L'Absence	3,968	7,115.41	3,566.18
Ahô, au coeur du monde primitif	3,388	6,366.85	3,109.61
Jules le magnifique	3,120	5,580.27	3,006.10
Québec/Acadie	2,593	4,690.86	2,985.94
Ti-Mine, Bernie pis la gang	2,129	4,030.02	1,977.81
Le son des Cajuns	1,853	3,326.56	1,725.79
L'Amour blessé	1,368	2,756.00	2,329.04
Chanson pour Julie	502	968.50	439.92
Les beaux dimanches	471	985.50	394.98
La piastre	454	859.20	394.01
Il était une fois dans l'Est	282	625.50	266.59
Les vautours	186	370.50	177.61
Total	78,580	$157,027.41	$70,651.14

NR: Conflict with the Private Sector

During the late spring of 1977, the Nouveau Réseau was invited both by the Quebec Theatres Owners Association and the Independent Quebecois Distributors Association to give an accounting of its activities.

The theatre owners were worried about the fact that cultural centres were being used as commercial outlets, therefore creating a disloyal competition: moreover, the competition existed because of the CFDC.

(It is interesting to note that in its program for 77-78, the Réseau has eliminated the use of the institutions and cultural centres, and is only screening its films in commercial theatres; this despite the fact that several coordinators stated the commercial theatres were not ideal for the purposes of the Réseau. One case in point is the Boite à Films in St-Jean. Although the coordinator states, "Nothing can be done with this theatre; it's a waste of energy for the Réseau", the Réseau has expanded its use of this theatre and will add three others owned by the same group.)

As for the distributors, they resented the fact that a production house whose only distribution experience had been with its own films should be granted a sum by the CFDC and then proceed to distribute films in the territory. In many cases, the films had been procured directly from the producer (this, in function of the new system of box-office division proposed by the Réseau). Although the originality of the approach of the Réseau was admired by some, there was a general feeling of malaise, a worry about other projects which the Réseau might get into.

(Here, too, it might be noted that in the project proposed for the coming year, all films will be procured from Canadian independent distributors.)

filmworld

NFB Crews China-Bound!

MONTREAL — At a select press conference, the federal film commissioner, André Lamy, announced that his recent visit to the Republic of China had culminated in an understanding; in principle, film crews from the National Film Board of Canada will be allowed by the Chinese authorities to make three major documentaries there soon.

Questioned by Trade News North, Lamy explained that making documentaries in China did coincide with the NFB mandate which is to interpret Canadians to each other. "Canadians are becoming increasingly interested in China and in the changes taking place there. These developments will be important to Canadians and to Canada. Therefore, it is in the interest of the NFB to make the films," Lamy explained.

Asked whether he had spoken to the Chinese about other films made in China — notably Antonioni's — Lamy admitted that he had mentioned the film but that there were certain subjects which the Chinese did not wish to speak about.

Also present on the visit were Reta Kilpatrick, the secretary of the NFB and Lamy's executive assistant, Antonio Vielfaure, director of distribution, Bill Weintraub, chairman of the English program committee of the NFB, and the Board's Tokyo representative, Paul Courtice. The group visited Peking, Sian, and ended in Canton, seeing much of the country by train, and meeting with cultural delegations of the various provinces throughout. The group also had ample chance to screen Chinese productions as every-other evening was devoted to seeing Chinese films.

The verbal agreement on the documentaries was the result of two weeks of negotiations, and was rather unexpected by the members of the delegation. Mr. Lamy comments that it is proof of the Chinese' high esteem for the work of the NFB. The documentaries will touch on three subjects; the commune, the street committee, and the textile industry. The films should each cost between $100,000 and $150,000.

Mr. Lamy made it clear to the Chinese that the NFB would control all aspects of the production and would retain distribution rights both in Canada and throughout the world. The Chinese made no objection, nor was the question of possible censorship by the Chinese raised.

Although these films are not, therefore, co-productions with the Chinese, the NFB hopes to be able to make use of some of the technical facilities in China, and would welcome Chinese involvement if the Chinese so wished. The nature of this involvement remains to be defined. For the moment, the plan is simply to send small crews, 3 or 4 members at most, to live and work with the Chinese for a period of time before getting on with the shoot. The documentaries will be done in depth.

It should be mentioned that the present agreement is the end result of relationships which certain members of the NFB have sustained with the Chinese over the last 2 years. Marcel Carrière from French production at the NFB, went to China with the Canadian ping-pong team then and made the film "Images de Chine". That film is greatly appreciated in China.

It is up to the embassies in Ottawa and Peking to negociate the details of the understanding. Mr. Lamy thinks this will take a few months. All going according to plan, members of the English production department of the NFB should be in China next Spring.

The Festival Circuit

During September, at the New Zealand Film Festival, held in Wellington, Donald Brittain **Volcano** and Frank Vitale's **Montreal Main** were screened. . . Brittain himself was honored by Harvard University with a retrospective of his work from October 28-30. Nine films, winners of a total of sixteen Canadian Film Awards alone, were shown, including **Bethune, Memorandum, Never a Backward Step,** and **Volcano**. . .Kate Reid won the Silver Asteroid for Best Actress at the 15th International Festival of Science Fiction Films. Site was Trieste in July. Reid won for her role in **The Ugly Little Boy**, part of OECA's Classics Dark and Dangerous series. . .Allan Moyle's **The Rubber Gun** was shown at Arnheim, Holland in September. The Dutch loved the film when they saw it at Cannes last Spring. . .At the Sitges Horror Festival, which ran from October 1-8, Eddy Matalon's **Cathy's Curse** and David Cronenberg's **Rabid** were screened. . Two co-productions were screened at the San Sebastian Festival recently. **Full Circle** was shown in competition, but **The Disappearance**, originally scheduled for in-competition screening, was shown outside because the film lacked Spanish subtitles.

Two fests to enter

The U.S.A. Film Festival, to be held in Dallas from February 18 to March 19, will feature an animation day, and entries are invited. Write the fest at P.O. Box 3105 — Southern Methodist University, Dallas 75275. . .Next September, San Antonio will be the site of a fest and symposium, the Fourth Biennnial International Festival and Symposium on Culture and Society. A theme will be Canadian Culture and the Healing Arts, which will be dedicated to the National Film Board because of its pioneering films on mental health.

Co-operating in the venture will be the CBC and the Canadian Embassy. Entries are being accepted in the 16mm short film category; the program will be set in June. Contact the Department of Psychiatry, University of Texas, Health and Science Centre at San Antonio, 7703 Floyd Curl Drive, San Antonio 78284.

organizations

Canadian Film Editors Guild

The Guild held its Tenth Annual Awards at Ontario Place on Saturday, Nov. 12. The evening started with a cocktail reception and was followed by dinner and the Awards Presentation; the latter was held in the Cinesphere.

The Awards are as follows: Feature Film, Rituals-George Appleby cfe; TV Drama, The Newcomers-Prologue, Eric Wraite cfe; Documentary, The World of Wizrds, Hennele Halm and John Watson cfe; TV Commercial, Mastercraftsman, Arch Van Dyke; Special Subject, Spartree, Ray Hall cfe; Sound Editing, Who Has Seen the Wind, John Kelly cfe; and the Student Award, Imbalance of Nature, Cameron Tingley.

Canadian Society of Cinematographers

Due to an unexpected heavy workload this fall, no members, executive or otherwise, were available to organize the CSC Awards which are normally held in conjunction with the Canadian Film Editors' Awards. Hopefully, the CSC Awards will be resurrected in the Spring of '78. Negotiations are being held to persuade the CFE to join with the CSC at that time.

Certain members of the CSC regret that the Society has ceased to gather 'On Assignment' information. Some members have sent us the following up-dates:

After the successful filming of the Imax Film entitled Silent Sky, sponsored by Ontario Place, Laszlo George CSC had an assignment by New York based Francis Thompson Inc. for a 2 weeks shoot in Florida for the Smithsonian Institute. During Sept., he did commercial work for Kodak, General Motors, Chrysler, General Foods and The Construction Safety Association. At the CFTA Awards, he received the cinematographers award for Silent Sky.

Roland K. Pirker, chairman of the Ottawa chapter of the CSC is working as cinematographer and acting producer for the Visual Anthropology Unit, National Museum of Man of the National Museums of Canada. He has finished his seventh ethnographic film. Some of the titles include Canot de Gaspé, Un camp de bois rond, Svadba — A Balkan Wedding and Kung Fu as a Folk Art. Pirker has also been busy editing five of the films and has recently been sent to Manitoba to film The Sioux Moccassin Game.

Council of Canadian Filmmakers

At the October meeting of the CCFM board, members discussed office location, the imminent sale of Odeon Theatres, union co-operation, Canadian Film Awards, the film policy to be handed down by Secretary of State John Roberts, the Pay-TV decision possibilities, the appointment of Don Gordon as a consultant on broadcasting, finances, and other business, including increased membership, a newsletter and member participation.

The CCFM sent two representatives to screen entrants to the Canadian Film Awards; Natalie Edwards and recently retired long-time president of the Toronto Film Society, Ed Jull.

Here come the climaxes!

After years of determined CCFM endeavour to encourage formulation of a strong film policy for Canada, Secretary of State John Roberts is slated to present his policy to cabinet — a tricky time in view of the descending dollar, trade deficits and delicate national relationships.

Members of the CCFM, organizations and individuals, should be sure they understand what's at stake. A levy on American films, for instance, does not mean less work for technicians and less money in the industry, but more of both — and under the control of Canadians.

The Pay-TV decision should be announced soon. Again, this a crucial battleground for the possession of ourselves through Canadian content in our media. Canadians have been colonized so long and in so many ways, physically and mentally, that some people have lost the will to struggle, and succumb to persuasions with great gullibility.

We should always consider what others have to gain when we're being seduced by the apparent benefits to ourselves in permitting our media and movies to be controlled by head-offices somewhere else. Why should others care so much about what happens here? Why indeed! We're acting like chickens who haven't figured out yet why the farmer's throwing corn our way!

The CCFM is your organization. It works hard and relentlessly to protect your interests and your industry. Learn more about how the CCFM operates. Meetings are scheduled Thursday, November 17, December 15, January 19, February 16 and March 16 (phone June Pike 961-3912 to double-check time and place). Make sure your representative attends, or request permission to attend yourself.

C.S.C.'s Assistant Cameraman's Course

The C.S.C.'s Assistant Cameraman's Course will be held again this winter — probably in February and March.

The course will meet once a week at night, in Toronto, for six or seven consecutive weeks. Enrollment is limited to 12 and there will be a charge of $25.00. Successful completion will not, of course, guarantee employment but will indicate a certain level of professional competence to prospective employers.

If you are interested in applying, please prepare a brief biography including: 1) any photographic or motion picture experience, 2) the equipment with which you are familiar, 3) your educational background and age.

In addition, indicate why you are interested in taking this course and **be sure to include your name, address and telephone number.** References from professional cameramen or other people working in the film industry would be very helpful.

Deadline for applications is December 31, 1977.

On or about January 17, 1978, those selected will be notified and given the exact dates, times and locations of the course.

Mail your biography to: Mr. James B. Kelly, C.S.C. 1 Brule Terrace, Toronto, Ontario, M6S 1M2.

Directors Guild of Canada

Patti Robertson sends news from B.C. She spent the summer as production manager for Toronto's Panda Tillicum Productions. It is producing a television series called So the Story Goes which should be premiered this fall. She has also finished producing some Datsun commercials for Rabko Television.

The Society of Filmmakers

The Society elections have been delayed for several months due to absence of members on location and holidays. Some far-reaching policies have been set up for the members to approve at the Annual General Meeting. The Society is uneasy with the terms of many co-production ventures but notes with some satisfaction an increase of filmmaking activity in Canada that brings a promise of greater Canadian participation in the future.

SFM Director and Past President Mr. Wally Gentleman was accorded a Fellowship in the British Kinematograph Sound and Television Society of Great Britain during the summer. The Citation comments the major contribution Wally has made in the development of Canadian film policy and for many contributions to the film industry in general, particularly in the field of Special Effects. Wally has moved from Montreal to Creston, B.C. where he intends to set up a local film studio for feature film production. His new address is P.O. Box 1789, Creston, B.C. V0B 1G0.

ACTRA READY TO FIGHT

TORONTO – ACTRA is keeping the heat on the CBC. The most recent target is the CBC decision to buy 6 variety specials highlighting non-Canadian talent but produced in Montreal.

Don Parrish, president of AC TRA, wrote a blistering letter to CBC president A.W. Johnson on Nov. 7, berating the decision to use the shows which star Michel Legrand, Petula Clark, Paul Anka, Jerry Lewis Jr. and Neil Sedaka and others.

Parrish said that CBC spokesmen had argued that there had been a choice between specials from foreign sources altogether, or specials highlighting non-Canadian talent, but made in Canada. Parrish rejected this argument. He claimed that the reported purchase price of more than $75,000 per special was more than the CBC had recently paid to produce some of its own specials starring Canadian performers.

Parrish charged that the CBC's variety department, by committing itself to foreign talent instead of taking advantage of this opportunity to develop truly alternative Canadian variety programming, had betrayed CBC President Johnson's own call, in "Touchstone for the CBC," for the "canadianization" of CBC programming.

ACTRA and CAMPP

On Oct. 21, CAMPP finally responded to ACTRA's decision, taken in early September, to issue only 2 work permits to non-Canadian actors for any given production unless special discussions take place to justify additional permits. (This decision involves only Canadian films.)

The members of CAMPP state in a press release that this decision should have been part of the regular contract negotiations which CAMPP, the Canadian Film and Television Association and the NFB have recently completed with ACTRA.

Says CAMPP president, David Permutter, "ACTRA has never been obliged to issue us work permits. It always could decide on the wisdom of using non-ACTRA actors in productions. CAMPP doesn't believe that fixing an arbitrary number of 2 is appropriate because each production is individual and the needs change." Perlmutter went on to state that ACTRA has accorded three films (and maybe more) permission to use more than 2 non-Canadians since the Sept. 1 decision.

CAMPP states in a letter to ACTRA, "In any case... the use of ACTRA members in the films produced by members of CAMPP has been extensive, widespread and responsible. If there have been specific cases where ACTRA has been unhappy with the manner in which the relationship between a particular producer and ACTRA evolved... CAMPP would be only too happy to meet with representative of ACTRA and resolve such disputes..."

What is vexing to CAMPP is that the unilateral decision was taken without consultation. The Association considers its own relationship with ACTRA to be one of mutual trust; that relationship was not respected by the nature of the decision-making process at AC TRA.

Stephen Waddell, the assistant general secretary of ACTRA said, in late October, that he felt the ACTRA announcement had been misunderstood. In a conversation with Trade News North, Waddell underlined the fact that ACTRA was ready to make justifiable exceptions.

Waddell considers awarding 2 permits without any question a reasonable decision. ACTRA is aware that foreign talent helps market a film. "The only problem comes with the third permit. Are we going to talk about have three Robert Deniro's in one film?" he asked, rhetorically.

As for all the commotion caused by producer Julian Melzack when he had a press conference in Toronto in Sept., ACTRA is not unduly concerned. Waddell continues, "Mr. Melzack has claimed that the ACTRA ruling has prevented him from producing some of his films in Canada but we do not believe this is true. He's finding an excuse for his own problems." Waddell did not wish to be more precise about the nature of these "problems."

chesley at random

David Cronenberg's The Brood, a co-production between Elgin and Cinepix, has been postponed to winter because the CFDC postponed its fall meeting, thus preventing funds from being assigned until it was too late for a Fall shoot... Elgin sees a Spring shoot for Evil Eye, a horror pic by Dennis Zahoruk... Joseph Strick says he plans to film Never Cry Wolf, based on the Farly Mowat book... British producer Michael Klinger planned to make both the Chilean Club and Green Beach as productions with British Government funds. That fell through so an Anglo-Canadian route was planned, most likely through Julian Melzack. Now that's stalled... Canada's four-man Bethune delegation met with little success on its October visit to China. They saw the sites where Bethune worked, but they also saw the Chinese Government, who weren't agreeable to shooting the epic in China. Group consisted of CFDC's Michael Spencer, producer John Kemeny, director Norman Jewison and writer Ted Allen...

A Ted Allen story to be filmed in New York was moved to Montreal at the last minute. Set in the 1940's it stars Elliott Gould, and is about to begin shooting... Ringo of Beatles fame will probably make a feature in Canada, either this fall or next year. Project was brought to Zealot Films (Dan Weinzweig and Gerry Arbeid) by Ringo's people, and at our press time negotiations were continuing apace... Danton will distribute the Harlequin feature in Canada, and Roger Corman's New World in the U.S. Pic is Leopard in the Snow... Norman McLaren received a honorary degree from Queen's University on October 29, but instead of reciting a prepared speech, he sent a compilation film of his work... Nick Langston, longtime United Artists public relations man in Canada, has resigned to join a real estate development company... Both Claude Wagner and Peter Lougheed have sued the CBC, over Connections and The Tar Sands respectively, so anything involved in the show, from scripts to publicity photos, is incommunicado... From October 3-15 The National Film Board Still Photo Division and York University sponsored a photo exhibit in the University's McLaughlin Hall. Photographers William Cupit, Rodney Werden, Shun Sasabuchi, Arnaud Maggs, and Jennifer Dickson were contributors to the display.

After a recent CBC publicity staff meeting, a summary document was circulated to those present advising caution against releasing the first week of the season Nielson ratings. Seems they are very good for the CBC and, rather than build up media expectations, the Corporation decided to hold back. That's Canadian modesty for you... The Ontario Censor Board gave Joseph Strick's Portrait of the Artist as a Young Man a Restricted rating. Now the under-eighteens will not get to see the one bare breast and will just have to read the book in school. The distributor may well regret the loss of the school group bookings to beef up the box-office...

box office grosses

Title	Origin	Distributor	Period Covered	Places Played	Total Weeks	Gross
Cathy's Curse	Fre/Can	Cinepix	21 Oct-4Nov.	Toronto	4	57,000
Darby O'Gill	USA	Bellevue	7 Oct-21 Oct.	BC-Alb-Que	2	154,000
La Grande Bourgeoise	Ital	Frontier	29 Apr-28 Oct.	BC-Alb-Sask-Man-Ont-NS	26	84,000
J.A. Martin photographe	Can	New Cinema	16 Sept-14 Oct.	Toronto	4	11,000
Ilsa la tigresse de Sibérie	Can	Cinepix	30 Sept-28 Oct.	Que	4	208,000
I Never Promised You a Rose Garden	USA	Internation Film Dist.	16 Sept-21 Oct.	Canada	8	450,000
It's Alive	USA	Dabara	9 Sept-21 Oct.	Sask-Man-Ont.	6	835,000
Love at First Sight	Can	Ambassador	17 June-29 Sept.	BC-Ont-Que		49,650
Madame Claude	Fre	Films Mutuels	7 Oct-4 Nov.	Montreal	4	312,300
"Oh God"	USA	Warner Bros	7 Oct-28 Oct.	Canada	3	158,000
Outrageous!	Can	New Cinema	30 Sept-27 Oct.	BC-Alb-Ont	4	153,000
Panique	Can	Films Mutuels	16 Sept-4 Nov.	Que	5	479,387
A Piece of the Action	USA	Warner Bros	7 Oct-28 Oct.	Toronto	3	106,000
Rituals	Can	Astral	21 July-22 Oct.	Canada		361,469
Ils étaient cinq			26 Aug-22 Sept.	Que		81,686
L'une chante l'autre pas	Fre	Cinepix	7 Oct-4 Nov.	Que	4	37,000
The Uncanny	UK/Can	Astral	7 Oct-20 Oct.	Alb-Man-Ont-NB	2	26,408
Brrr....			16 Sept-13 Oct.	Que	4	24,000
Why Shoot the Teacher	Can	Ambassador	24 June-20 Oct.	Canada		1,036,275
Young Lady Chatterley	USA	Frontier	24 June-28 Oct.	Canada	18	285,000

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